DEFEND YOURSELF!

With KETSUGO

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結合

Ketsugo

DEFEND YOURSELF!

KETSUGO:

COMPLETE SELF-DEFENSE.

Containing

The

Combined Unbeatable

Fighting Arts Of

Aikido, Yawara,

Ate-Waza, Karate,

Judo, Savate and Jiu Jitsu

by S. Henry Robert, Esq.

Illustrated by Edward Urdang

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KETSUGO.

PREFACE

Over the past few years it has become more and more apparent that an increasing interest has developed in the Oriental Fighting Arts among people throughout the world.

What has stimulated this interest? Is it merely the superficial attraction to the exotic or could it be the mystical or supernatural powers that those who practice these arts seem to possess? In reality, none of these are the deep rooted meaning for why the Oriental Fighting Arts have become so popular. The answer lies essentially in the fact that they are healthful physical arts, effective forms of self-defense exciting to practice and see in action, and builders of self-confidence.

I have written this book in the hope of being of service to you, with the purpose of presenting an earnest and rational approach to the basic forms of combined self defense-KETSUGO.

No effort has been spared to make this a thorough, practical course on self defense. Once you have mastered KETSUGO, regardless of the direction from, or surprise with which, an attack may come, the skill and knowledge that you will gain from this book will stand you in good .stead.

Ask yourself what is essential to learning complete self defense and you will find the answer on the pages that follow. If (to my great satisfaction) the reader becomes proficient in the basic forms of KETSUGO, then the aim of this publication will have been fulfilled.

S.H.R.

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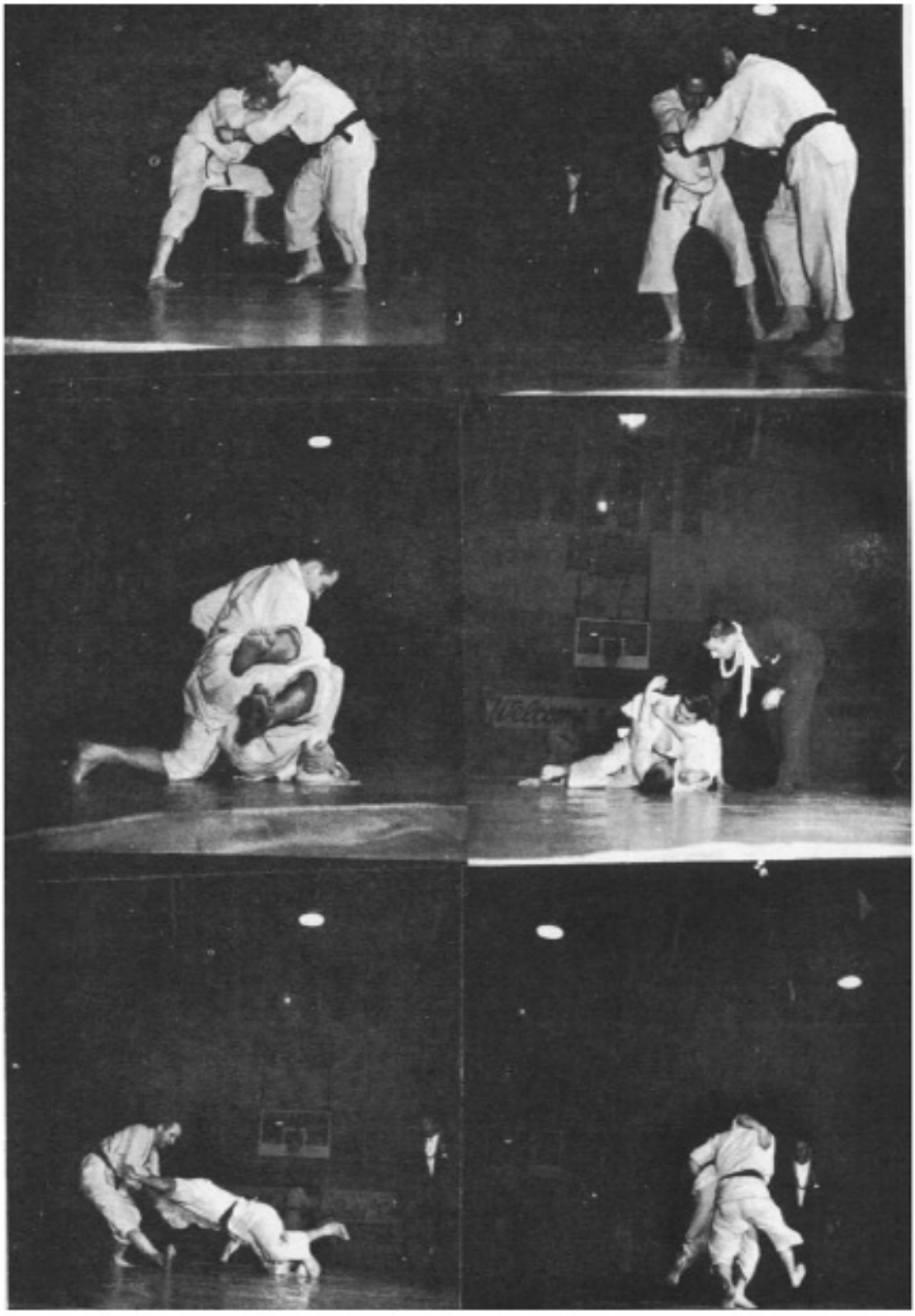


INTRODUCTION

WHAT IS KETSUGO

The word Ketsugo means combination. In essence it is a combination of the best and most effective self defense moves from the greatest methods of hand-to-hand combat ever devised.

To practice Ketsugo is to practice the combined, unbeatable fighting arts of Aikido, Yawara, Ate-Waza, Karate, Sa-vate, Judo and Jiu Jitsu. To know Ketsugo is to know the striking and kicking methods of Karate and Savate, the twists, locks and joint-breaking art of Aikido, the pressure points used in Yawara and Ate-Waza and the devastating throws of Judo and Jiu Jitsu. With Ketsugo, your hands, feet and fingers, in fact your entire body, will become fantastic weapons of self defense. As a combination of the oldest and most effective Oriental Fighting Arts, Ketsugo will enable you to deliver mild, serious and fatal blows to any attacker.

What follows is a course in complete self defense in which the basic forms of each of the fighting arts have been simplified so that you will learn fast and easily. Study this book according to your needs. Naturally, the more time you spend learning Ketsugo, the more proficient you will become. If you wish to become acquainted only with Ketsugo, you should still be able to handle yourself in situations that would have been impossible before. Of course, if your in-

Fig. 1

Fig. 2

Fig. 3

Fig. 6

tention is to become adept at Ketsugo, then you must be prepared to study, restudy, practice, and practice again the basic forms in this book.

TRAINING AND CONDITION

As Ketsugo is a physical art, training and condition are most essential. Probably one of the most important factors influencing the condition of the body is the diet. In considering your diet, it is wise to eat well, eat an abundance of high protein foods, stay away from an excess of sugar, starches and fats, drink plenty of liquids, avoid intemperate drinks and remember that your body

Fig. 7

Fig. 8

Fig. 4

Fig. 5

needs the proper amount and types of vitamins. The proper diet is certainly the first step toward good conditioning.

In Ketsugo, it is not the muscular strength that is important, but the speed and accuracy with which a movement is performed that spells the difference between the success and failure of a defense. Figures 1 through 6 illustrate how you can improve your speed and perfect your coordination. Study these techniques and you will greatly increase your effectiveness in Ketsugo.

Suspend a rubber ball from the ceiling or door frame. This can be done by making a hole in the ball with a knife or ice pick, forcing a piece of string through it, and tying a knot at the end of the string so the ball will not slip off. Practice hitting the ball with light blows using both hands. See Figure 1. Then, practice hitting the ball while it is moving, remembering that accuracy and speed should be your only considerations — not power. In a similar manner, practice kicking the ball while it is moving, alternating your feet. Again, practice for speed and accuracy.

Figure 3 shows a man jumping rope. Oddly enough, this is one of the best ways of improving your speed and coordination. Try this until you can jump without hitting the rope with your feet, continually trying to increase the speed

Fig. 9

Fig. 10

Fig. 11

Fig. 12

Fig. 13

of your jump and movement of the rope.

Glue a rubber sponge to the end of a stick as shown in figure 4. With your partner, practice blocking blows from the stick, having your partner increase his attack as your ability improves. Practice kicking and slashing, using force and speed as you progress, as shown in figures 5 and 6.

An integral part of conditioning for Ketsugo is the warming-up exercises that should be done before each practice. Figures 7 through 16 illustrate the warming-up, or limbering exercises.

Figures 7 and 8 illustrate the back-stretching exercise. To receive the full benefit of this exercise, be sure not to bend your knees.

Figures 9 and 10 illustrate the side-stretching exercise. In order to obtain the full benefit of this exercise, do not bend the body forward.

For a trunk-twisting exercise see figure 11. Twist your body as far as you can in circular motions in both directions, without moving the feet.

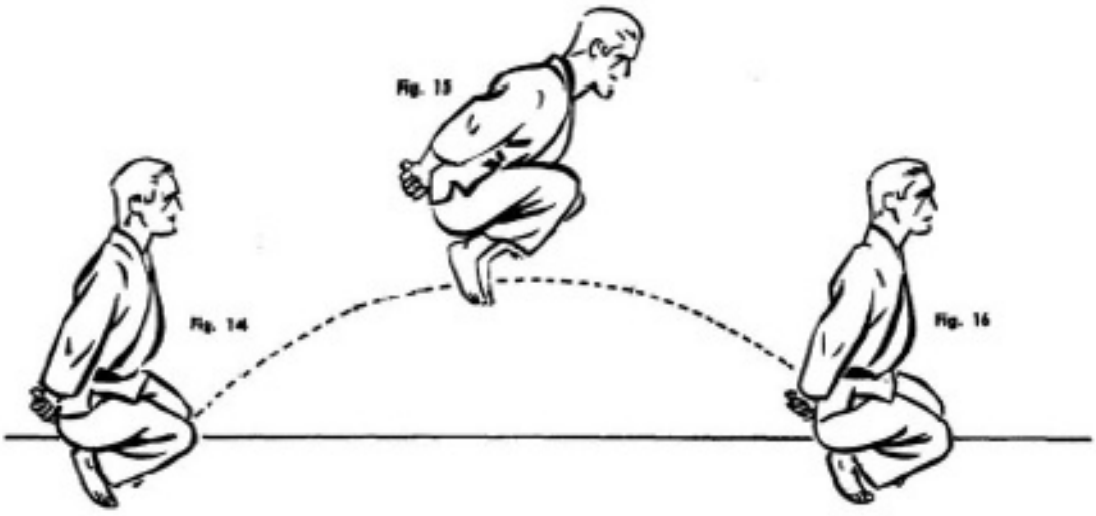
Figure 12 illustrates another back-stretching exercise. Try to place your head as close to your legs as you can, without bending the knees.

To loosen your joints, relax your muscles while shaking your wrists and ankles, as shown in figure 13.

Another good exercise for warming-up is called rabbit-hopping. As the name implies you hop up and forward like a rabbit as shown in figures 14 through 16. Increase your distance every day until you can hop and jump for a distance of 100 feet.

Another important part of conditioning is proper breathing. If you are an average person, you are probably not breathing correctly right now. Most of us take breathing for granted. However, it is important to note that correct breathing is an aid to the more active muscular coordination necessary for lightning defense. In order to obtain maximum physical and psychological strength at a critical moment when a gasp for breath could put you at a terrific disadvantage, practice the breathing exercise. Stand erect and inhale very slowly. Then hold your breath for as long as you can without straining or becoming uncomfortable. Finally, exhale in a rapid, forceful style through the mouth so that the air gushes out. Repeat this exercise every day, holding your breath a little longer each time.

So far we have dealt only with the physical training and conditioning of your body. Now let us deal briefly with your mental well being. Since Ketsugo involves a direct encounter between two or more human beings, the psychological factors brought into play are very important. Many times when a defender is physically outmatched, it is his psycho-



logical strength that saves the day. It is important to remember to be as calm as the surface of still water when facing an attacker. If you are upset, you may miss the one weakness that may exist in an adversary's movement. When you are attacked, never forget the finality of the enemy's move. Watch carefully for an opening and apply the proper techniques. This last part is sometimes the most difficult to do. You may know all the proper movements taught in this book, and you may even find the opening, but unless you are willing to act and execute the defense that is called for, you will be lost. Remember then; be calm, be observant of the attacker's moves, and finally, be willing to act without hesitation.

In any physical contest balance is one of the most important factors influencing the outcome. So too, balance is vital to a good defense. It should be pointed out that the human being is probably the most poorly-equipped animal with respect to balance. With the feet being the only two points touching the ground, we must pay particular attention to the manner in which we place them.

First, let us consider some of the weaker positions of the body with respect to balance. Figures 17 through 20 illustrate poor stances due to improper body balance. Figure 17 illustrates a stance where the weak defense line is from the back, while figure 18 illustrates a weak defense line from the front. Both of these stances have a strong side line. Figure 19 illustrates improper balance with the body's entire weight being on one foot. In this position you are vulnerable from all sides. Figure 20 is an example of a strong fighting stance. Notice how the feet are placed perpendicular to one another, resulting in a strong defensive line from both sides, the front and the back.

Now let us consider the proper defensive fighting positions. Whenever there is a chance of attack, but the possibility still exists of avoiding a fight, you should assume a defensive position which will not antagonize your opponent. Figure 21 is an example of a natural, unassuming stance which will not particularly show an intention to fight. In this position be natural, not stiff, and pretend to be holding one hand in the other. Actually in this position, although showing complete composure, you are poised to let loose with the striking hand as a catapult lets fly a stone. Remember, pull back the right hand with the left causing a spring tension. At the first sign of attack, release the right hand while adding power to the blow by taking a short step forward.

When an attack is imminent and there is no chance of avoiding a fight, you must assume a strong defensive fighting

Fig. 17

Fig. 18

stance. Figure 22 is an example of such a stance. From this position you have good balance with your feet perpendicular to one another, and you can counter attack using kicks and slashes. With this stance you can defend with the utmost effectiveness, for your right hand is ready to slash, your left hand is ready with a knuckle or clenched fist, and the knee can be used in an upward thrust or your foot can be used to kick.

Fig. 19

Fig. 20

DISTRACTION

Distraction is an important part of every defensive action. From the blood curdling yells of a cavalry charge to the war whooping of an Indian, yelling has always been a terrific distraction during a fight. In a good defensive move a yell should be given to momentarily confuse the attacker. This loud, unexpected noise will freeze your adversary's movements just long enough for you to make a counter attack. Besides acting as a distraction, the yell will also aid you in bringing to bear the maximum force and speed of your counter-attack.

Another method of distracting your attacker momentarily and putting him on the defensive is to throw an object at him. Any object near at hand, whether it be a pair of eye glasses, pencil or cigarette lighter, will serve the same purpose of distraction.

Beside yelling or throwing an object at your attacker, you can distract him by feinting. A feint is any movement which will convey to your antagonist something different than the actual counter-attack you intend. In other words, when you feint a counter, your attacker may anticipate a move which you actually do not intend to make. And at this moment you can force a counter to your own advantage.

Fig. 21

Fig. 22

What has been given here are only a

few of the means of distracting an attacker. I am sure that you can think of other means of distraction which may be just as good depending upon the circumstances. The moment the distraction has taken effect, you must take advantage of it and follow through with the appropriate counter. To wait too long is to lose the advantage that you have gained, one that may not come again.

TAKE ADVANTAGE OF THE ANTOGONIST'S WEIGHT

You have all heard of the expression, "The bigger they are the harder they fall." In Ketsugo this can be particularly true, and in fact the smaller person often has an advantage. Naturally, you would not expect a 150 pound person to match his weight, pound for pound, against a 250 pound person. However, figures 23 through 26 illustrate how a heavier man can be placed at a disadvantage when he is attacking. In figure 23, the heavier attacking man is pushing the smaller defender. In figure 24 the smaller man moves in the same direction as the heavier attacker, giving him no resistance. At the same time he takes hold of his attacker's sleeves. In figure 25 the defender places his foot on the shin bone of his adversary and pulls him towards him with his left hand. In this situation the heavier attacker falls as shown in figure 26. If we explain what has happened in terms of the physical principles involved, the reason for the success of the smaller man will become more apparent. Should the 150 pound man oppose the 250 pound man, trying to match his weight, the heavier man would have an advantage of 100 pounds. But, as shown in the illustrations, the smaller man does not oppose the heavier man, but helps him to continue in his line of attack (over the smaller man's foot), giving the lighter man an advantage.

Fig. 23

Fig. 24

Fig. 25

Fig. 26

CHAPTER II

THE TARGET AREAS - NERVE CENTERS AND PRESSURE POINTS

THE TARGET AREAS- NERVE CENTERS AND PRESSURE POINTS

In studying the nerve and pressure targets, it is important to remember which of these targets are to be used when you are in grave danger and those which are to be used when you are in less serious trouble.

Figures 27 through 30 illustrate the nerve and pressure targets. The targets indicated in figures 27 and 28 are to be used when your objective is to inflict pain but not seriously injure an attacker. The targets noted by the letters A through F and R, which are distinguished from the remaining letters in figures 27 and 28 by being circled, are to be used when your intention is to inflict severe pain. The remaining targets should be used when your desire is to inflict pain against a moderate attack.

Figures 29 and 30 illustrate the nerve and pressure targets to be attacked when you are in extreme danger. If sufficient force is used against any of these targets, you will inflict serious injury upon your antagonist.

In considering any defense, you must decide on the gravity of the situation you face and what degree of response will be necessary to stop the attacker. Remember this! If you can inflict just the minimum amount of pain required to induce your adversary to give up his original intention of attacking you, then your defense will have been adequate. It is certainly not justifiable to inflict serious injury when defending against a simple attacker.

Thoroughly learn the pressure and nerve targets so that you can use them as required in the defenses described on the following pages.

ILLUSTRATED IN FIGURE 27
TARGETS OF PAIN AND SEVERE PAIN*
*(targets of severe pain are indicated by encircled letters)

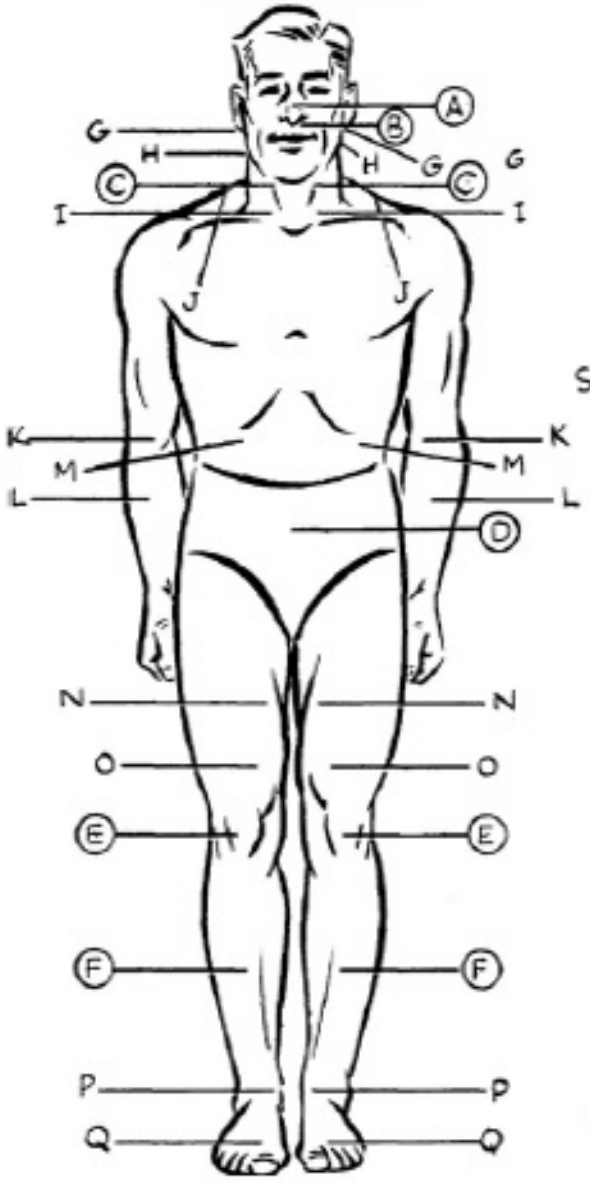


Fig. 27

ILLUSTRATED IN FIGURE 28
TARGETS OF PAIN AND SEVERE PAIN*
(*targets of severe pain are indicated by encircled letters)

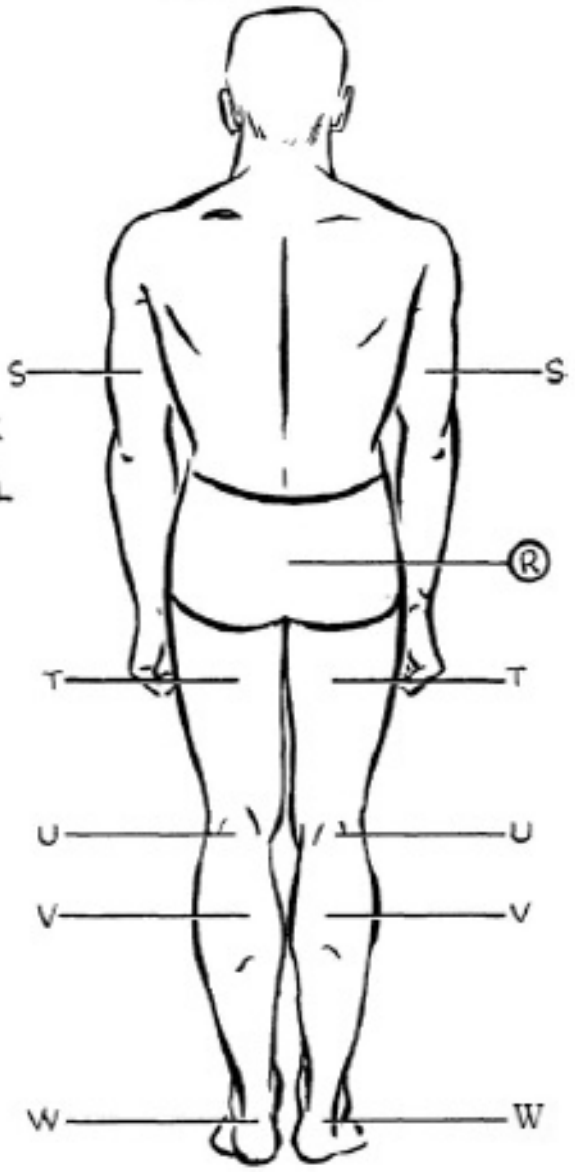


Fig. 28

A. Bridge of nose
B. Below nose on upper lip
C. Both sides of neck
D. Abdomen
E. Knee Cap
F. Shin
G. Behind ear lobe at base of ear
H. Under jaw
I. Neck muscle at side of windpipe
J. Shoulder muscle at base of neck
K. Elbow at inside bend of joint
L. forearm on top of muscle
M. Under bottom rib
N. Inside part of upper thigh above center of upper leg
O. Lower thigh
P. Knob of ankle bone
Q. Instep
R. Tailbone
S. Back of upper arm
T. Upper leg
U. Behind knee
V. Calf of lower leg
W. Achilles heel

ILLUSTRATED IN FIGURE 29
TARGETS OF SERIOUS INJURY

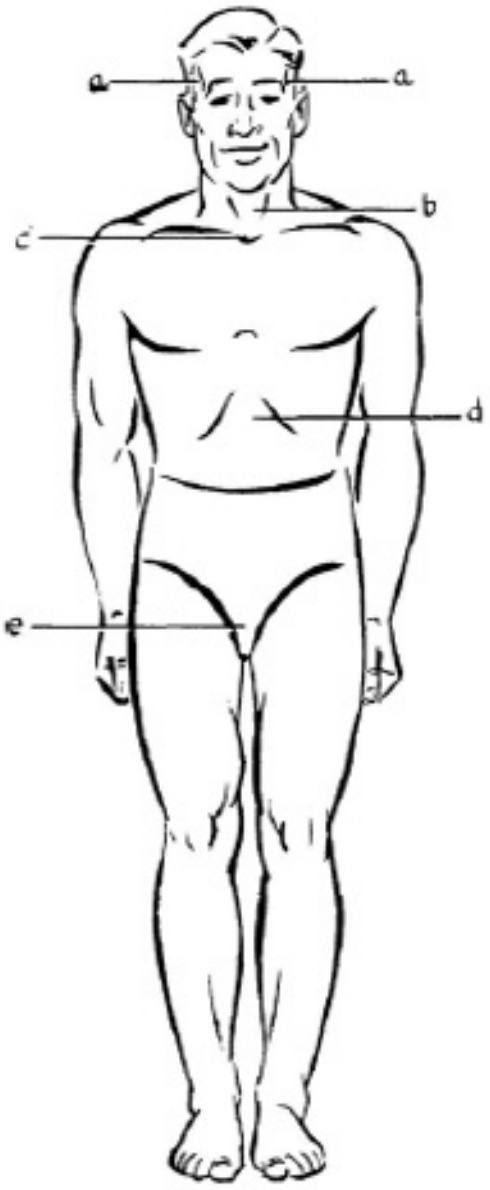


Fig. 29

ILLUSTRATED IN FIGURE 30
TARGETS OF SERIOUS INJURY

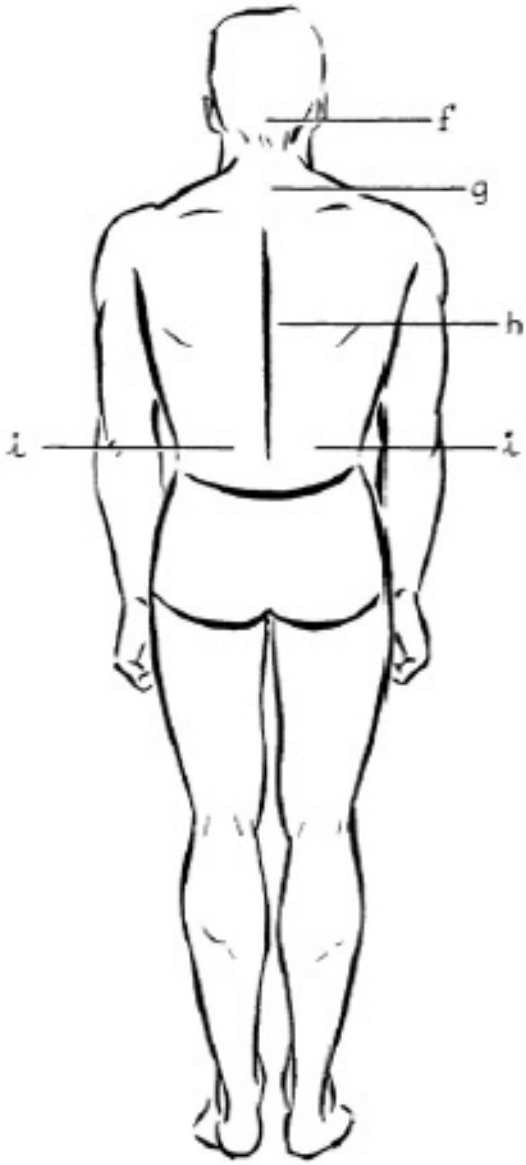


Fig. 30

a. Temple

b. Adam's apple

c. Hollow above breast bone

d. Solar plexus

e. Groin & genitals

f. Base of skull

g. Prominent vertebrae at base of neck

h. Backbone between shoulder blades

i. Kidneys

CHAPTER III

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KARATE

A HISTORY AND DESCRIPTION

Although practiced widely in Japan, the art of present day Karate was introduced into that country less than fifty years ago by Funakoshi Gichin.

Actually, the art of Karate can be traced back to the ancient Chinese art of Kempo. Legend has it that Kempo originated during the Liang dynasty when a Buddhist monk named Taishi taught this art to monks in the Shaolin-szu Monastery as a means of defense against militant aggressors and as a way of building up their weakened physical condition. Taishi preached that for the true understanding of religion, the body and soul should be strong and inseparable, and that in a weakened physical state the necessary religious practices could never be adequately performed. In time, these monks became such powerful unarmed fighters that people from all over China came to study at their monastery in order to learn the art of unarmed defense.

Around 1600 A.D., the Chinese who occupied Okinawa introduced their art of Kempo to the Okinawans, who combined it with their native form of unarmed fighting, which in later years developed into Karate.

When Karate was finally introduced into Japan, it very quickly became popular and gained tremendous following and interest. In later years it was refined into what we know today as Japanese-style Karate.

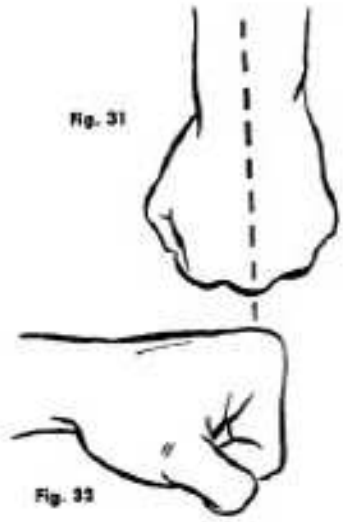


Fig. 31

Fig. 33

Fig. 33

Fig. 34

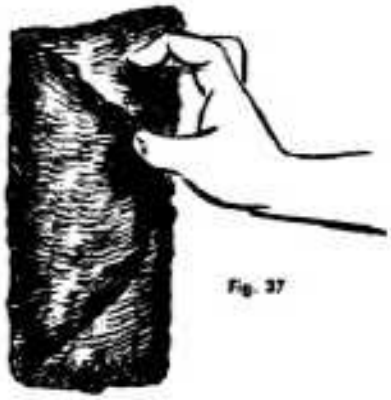


Fig. 37

THE KARATE STRIKING TECHNIQUES

In the previous chapter we learned the target areas. Now, we shall study the parts of the body used in Karate to strike the nerve and pressure targets.

The underlying principle behind the correct striking technique is that we must transmit the maximum concentration of force from the entire body, through the striking point, into the target area. Unlike the gun, knife or club, the striking point is the real weapon of the practiced Karate man. It cannot be bought in the store, but must be conditioned through practice and training.

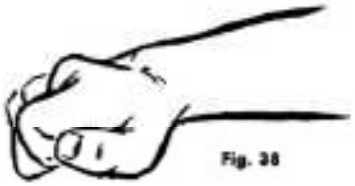


Fig. 38

Fig. 39

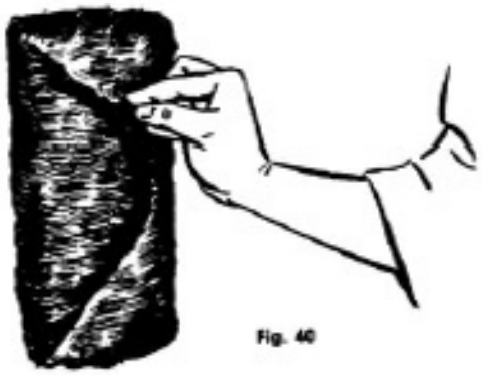


Fig. 40

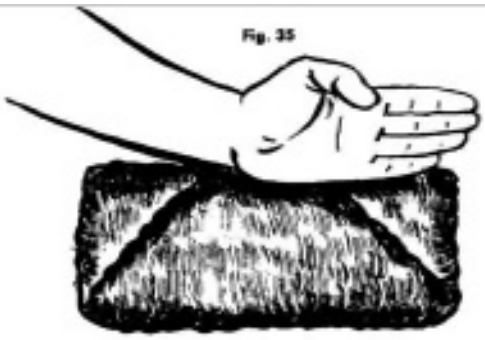


Fig. 35

Fig. 36

Although an effective blow can be delivered without building up a callous on the striking point, it is nevertheless true that you can strike an even more effective blow, with less sensitivity to yourself, by conditioning the striking points. The conditioning and training equipment for building up the striking points will be described in detail at the end of this chapter.

The most commonly used striking point is the clenched fist shown in figures 31 and 32. Notice that the clenched fist in Karate is not a simple closing of the hand, but a clenching of the fist so that the center point between the knuckles of the middle and forefingers lies on an imaginary line running through the center of the forearm. Also, the wrist is not bent, and if an imaginary plane ran through the front of the fist, it would be perpendicular to the arm. When using this striking point, the direction of the blow can either be forward, up or down.

When counter-attacking to the eyes or solar plexus, the tip of the first finger is an effective striking point. This is illustrated in figure 33. The direction of the blow can be forward or up or down, with a dig or even a stab.

Also effective in a counter-attack to the eyes is the use of the tips of the first and second fingers as shown in figure 34. Oftentimes this can be used to temporarily blind your opponent so that you can deliver an effective follow-up counter. Remember, the hand is faster than the eye? And a quick stab should momentarily make an opponent helpless.

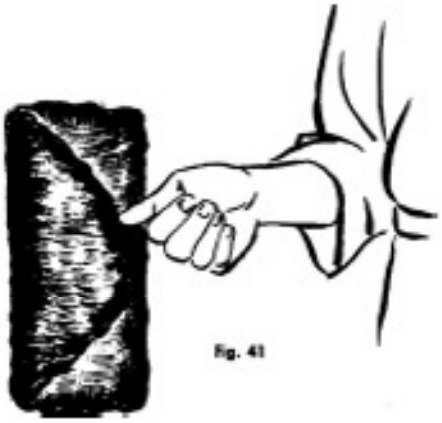


Fig. 41

Probably one of the most well-known striking points is called the knife hand, illustrated in figure 35. This striking point is used for blocking, but it is also good in counter attacking to the temple, neck or rib area. When using this striking point, the fingers should be extended and closed together, keeping the hand and arm rigid.

Particularly good in attacking the solar plexus and rib area is the spear hand

illustrated in figure 36. Note in the illustration that the tips of the fingers are parallel, forming an even front.

Another striking point, the claw, shown in figure 37, looks exactly as it sounds. When using the claw striking point, the hand is arched with the fingers spread out and bent. The claw is effective when attacking the ears.

The one and two-knuckle striking points, illustrated in figures 38 and 39, are extremely useful for attacking the eyes and temple. Be sure to position the thumb and fingers as shown in the illustrations. Figures 40 through 52 illustrate other striking points using the hand and wrist area.

The elbow is effective when counterattacking to the chest, solar plexus or ribs. Figures 53 through 56 illustrate the use of the elbow as a striking point. Note in the illustrations how the elbow can be used to thrust up, down, back or to the side. It can also be used to block when engaged in close-in fighting.

In figure 57 the knee is illustrated as a striking point. The knee is excellent for use against the face and groin.

The final striking points to be considered are those of the foot. The ball of

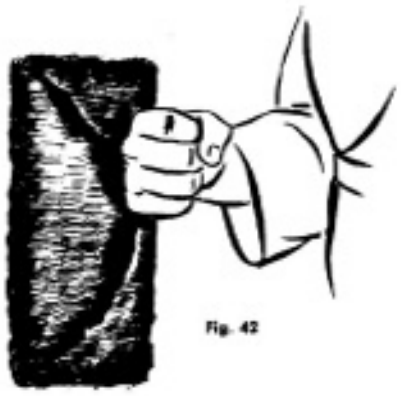


Fig. 42

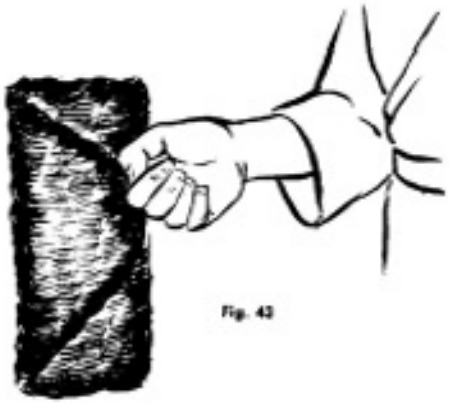


Fig. 43

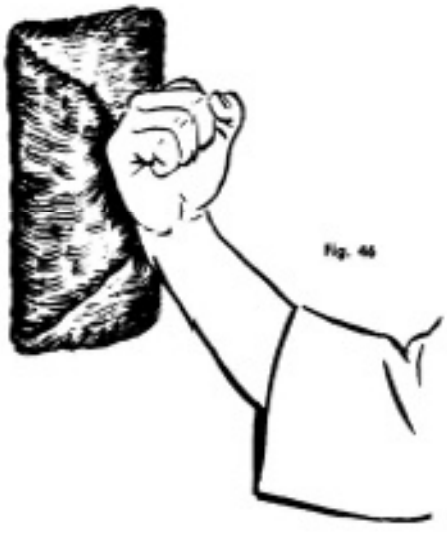


Fig. 46

Fig. 47

the foot is used in counter-attacking to the face, solar plexus, ribs, groin, etc., as shown in figure 58. Also effective against the same targets is the heel of the foot, illustrated in figure 59. Other methods for utilizing the foot as a striking point are shown in figures 60 through 70. Note that the striking point in each case is at the point of contact.

In order to condition the striking points so that they will become insensitive when using them, we recommend you use the equipment described below.

Construct a striking post, man size, bracing it well at the top and bottom so that it can withstand continual blows. Cover the post with striking pads made of straw or canvas-covered sponges at the heights indicated in figure 70. Use the striking points previously described, at the various levels on the striking post where the pads are placed.

Construct a wooden bin approximately twenty-five inches square and fill it three-quarters full of rice. Practice with a stabbing motion forcing the striking point into the bin. This will callous the striking point, reducing its sensitivity upon impact. When the striking point has been conditioned for rice, switch to

Fig. 44

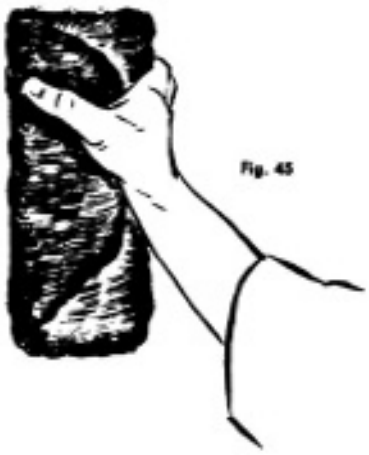


Fig. 45

Fig. 48

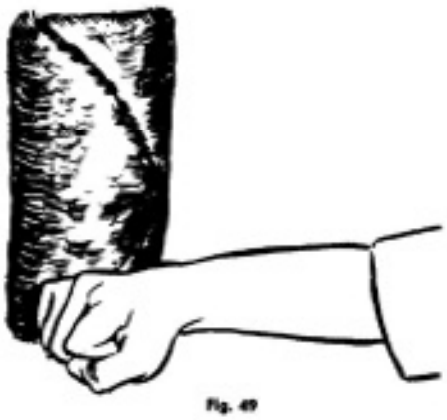


Fig. 49

Fig. 50

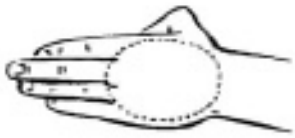


Fig. 51

Fig. 52

Fig. 53

Fig. 54

Fig. 55

Fig. 56

Fig. 57

Fig. 58

Fig. 59

Fig. 60

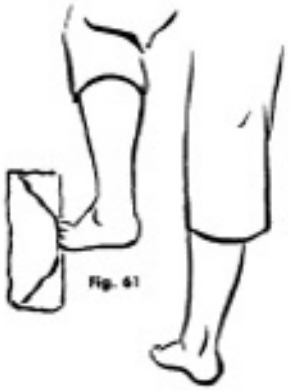


Fig. 61

Fig. 62

sand and finally to gravel.

Another method of conditioning a striking point involves use of a cement block covered with straw to cushion the blows. Practice hitting the covered block with the striking point until it becomes calloused. Once a callous has been built up, remove the straw pad.

KARATE BLOCKING AND COUNTER-ATTACKING

Since Karate is essentially an art of unarmed self defense and should not be used for offensive purposes, blocking in most instances will be the first point of contact between you and your attacker. It is for this reason that blocking is so important. It is to be noted that all Karate movements are employed from blocking positions. If executed properly, the blocking technique will inflict such tremendous pain on the attacker at the point of contact that the follow-up counter-attack will not likely be thrown off its mark. In studying the illustrations that follow, note that the type of block to be used depends upon the antagonist's initial movement. When blocking, maintain your own balance. Do not overthrow your block. Be sure that while you are blocking you are not offering a vulnerable target. Execute the proper counterattack quickly.

For defense against jabs and hooks, use of the knife hand, wrist or forearm as striking points is an effective means of blocking. These blocking methods are

(continued on pag- 29)

Fig. 63

Fig. 64

Fig. 67

Fig. 68

Fig. 71

Fig. 72

Fig. 73

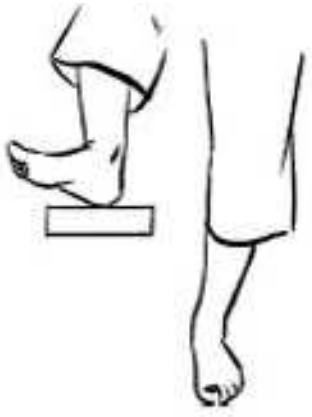


Fig. 65

Fig. 66

Fig. 69

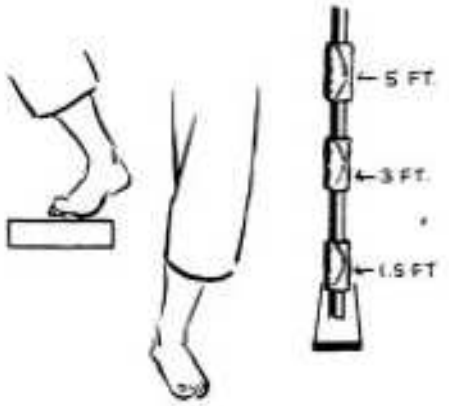


Fig. 70

Fig. 74

Fig. 75

Fig. 76

Fig. 77

Fig. 80

Fig. 81

Fig. 84

Fig. 85

Fig. 78

Fig. 79

Fig. 82

Fig. 83

illustrated in figures 71 through 74. Remember, you must be ready with the follow-up counter attack. The striking point used in the counter may be any one described in the previous section.

For blocking against a straight jab, force your adversary's hand up with the heel of your palm contacting his wrist or forearm as shown in figure 75.

A very useful blocking technique is called the "X" block. This may be used in the upward position to defend against blows to the face region, and in the downward position to defend against kicks. The use of the "X" block is illustrated in figures 76 and 77.

Other examples of blocking positions are shown in figures 78 through 81.

KARATE DEFENSE AGAINST WEAPONS ATTACKS

Figures 82 and 83 illustrate the defense against a straight, head-on club attack. Proper defense should be made with any of the Karate striking points using the hand and the knee.

For defense against a jabbing club attack, see figures 84 and 85. Here you side

Fig. 86

Fig. 87

Fig. 88

Fig. 89

Fig. 90

Fig. 91

Fig. 92

Fig. 93

step the attacker's weapon and kick his knee, following-up with a striking point to the kidneys, back of the neck, or temple.

Figures 86 through 89 illustrate an effective defense against an overhead knife plunge. Note that the block to the attacker's right arm is made with your right arm. After the block contact, bring the antagonist's knife down and come up to his jaw with the heel of your hand.

For defense against a slashing knife attack, study figures 90 through 92. Note the blocking technique, the grasping of the knife hand wrist and the follow-up clenched fist.

For defense against the straight-on knife thrust, see figure 93. The block is made with the knife hand, and the counter is made with the heel of the foot to the armpit and the clenched fist to a vital point.

CHAPTER IV

JUDO

The origin of Judo can be traced back to the original art of Jiu Jitsu. In actuality, the word Judo was adopted by the late Professor Jigoro Kano, founder of Kodokan Judo, for his special methods. During his youth, Professor Kano made a careful study of the art of Jiu Jitsu and developed from it his Kodokan Judo, which is the one universally recognized throughout Japan today.

Judo is taught by Kodokan instructors to the army, navy, police and college students throughout Japan. Members of the older schools of Jiu Jitsu which still survive in Japan frequently join the Kodokan to gain greater proficiency and higher standing in their own art.

FALLING (UKEMI)

The technique of falling should be mastered in order to avoid injury from violent shock or impact when being thrown on the ground. The art of falling should be practiced on a mat. However, falls may be taken on hard surfaces once you have fully mastered the art of falling. But as a beginner never attempt this practice except on a mat or soft ground.

In taking a fall, the impact should be absorbed by the slap of the hand and foot upon the ground, which will prevent injury and unpleasant jarring.

Figures 94 through 96 illustrate the back fall from a sitting position. In executing this fall note that both hands and forearms must hit the mat the instant your back touches it, with the arms at a 45° angle from the body. Be sure to raise your head so that it does not hit the mat at any time.

Falling from the standing position is

Fig. 94

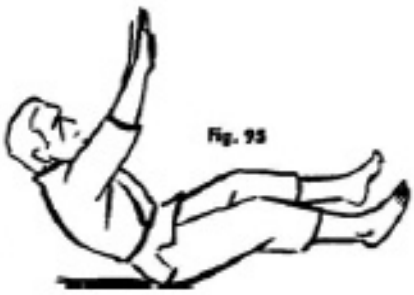


Fig. 95

Fig. 96

illustrated in figures 97 through 99. In starting to fall from this position, try to sit down close to your left heel. When you are as close to the ground as you can get, roll back with your arm raised. At the moment your back touches the mat, slap the mat in the same manner as you did the sitting position.

Figures 100 through 102 illustrate falling to the side and backwards. In this fall bring your arms level with your shoulders and across your chest, and as you fall back twist your body slightly, then slap the mat with your hand and forearm as your back touches. This can be done from the standing position as illustrated in figures 103 through 105.

Fig. 100

Fig. 101

Fig. 102

Fig. 97

Fig. 98

Fig. 99

THROWING

One of the most potent Judo throws is known as O-soto-gari. Figures 106 through 109 illustrate the execution of this throw. Break the attacker's balance by pulling him to his right. Then, place your left foot in back and to the left of his right foot. Instantaneously move your right leg forward and past his right leg. Then, sweep backwards and outwards near the middle of his thigh as forcibly as you can with the same part of your thigh. At the same time pull down his right arm with your left hand, and push back his left shoulder blade with your right hand. The attacker will fall directly backwards. A variation of this may be executed by thrusting the heel of your right hand under the attacker's nose the moment of throwing.

Another very useful Judo throw is known as Tomoe-nage. Figures 110 through 113 illustrate this throw. Gripping your adversary by his left lapel with your right hand, and his right elbow sleeve with your left hand, pull him forward and off balance. At the same time, raise your right knee so that you can place your right foot in your attacker's mid section. Continuing to pull him forward with both hands, start to sit down close to your left heel and roll back. Pull your attacker onto your right foot, swinging your foot so that the antagonist passes over and away from your body, completing the throw. Note that if the

Fig. 103

Fig. 104

Fig. 105

Fig. 106

Fig. 107

Fig. 110

Fig. 111

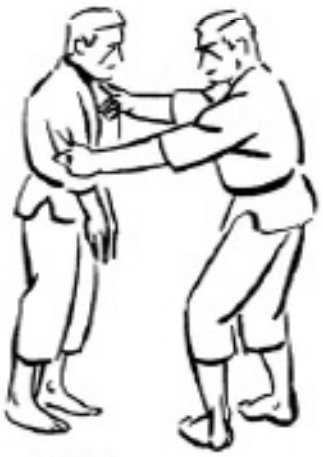


Fig. 114

Fig. 115

Fig. 108

Fig. 109

Fig. 112

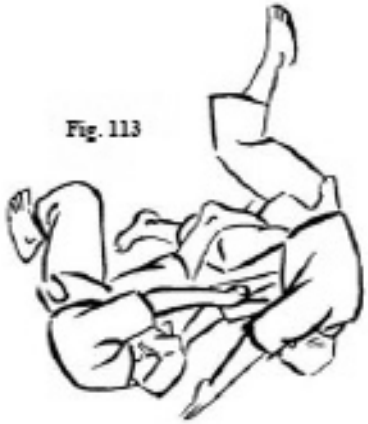


Fig. 113

Fig. 116

Fig. 117

Fig. 118

Fig. 119

Fig. 120

Fig. 121

Fig. 122

throw is done correctly the leg is not straightened out, but instead moves in a bent position and in a circular motion.

Figures 114 through 117 illustrate the Ippon-seoi-nage throw. Grasping your attacker's left lapel with your right hand, and his right elbow sleeve with your left hand, pivot your body around so that your left foot is in front of his left foot and your right foot is in front of his right foot. At the same time, reach under and around the attacker's right arm with your right arm—as illustrated. Squat down slightly so that your hip is in front of your adversary's loin, and pull your attacker down with your left hand loading him onto your back. Complete the throw by twisting your body and springing up, thus straightening your legs.

Koshi-guruma is illustrated in figures 118 through 122. Break your opponent's balance by pulling him directly toward you, or toward your right, and place your right hip in front of his right loin. Move your right hand around your adversary's neck or shoulder. At the very moment that your hip makes contact with his right loin—and using your hip as an axis—revolve your body so that your opponent will land around and to the front of you, completing the throw.

CHAPTER V

結合

JIU JITSU

A BRIEF HISTORY AND DESCRIPTION

The origin of Jiu Jitsu, though lost in the veil of antiquity, can be traced as far back as the age of mythology. Before the invention of firearms, when swords and spears were used for close-in fighting, it sometimes became necessary to fight unarmed, with bare hands. The development of Jiu Jitsu evolved from the advanced unarmed techniques used during these early periods. At one time it was customary among the Japanese military to wear two swords, one long and one short, to be ready for all occasions. With the decree abolishing the sword, a special art for unarmed self defense was developed which also contributed to the origin of Jiu Jitsu. With the restrainment in the use of personal weapons, special techniques were developed such as hitting, chopping, poking with the hand, or twisting and breaking joints so that an unarmed person might subdue an attacker. Until about the 14th or 15th century no special schools had been formed to teach the art of Jiu Jitsu. However, the various methods employed by both unarmed and physically small persons to defeat armed and sometimes stronger antagonists were carefully elaborated upon later on, until many distinct schools came into existence. However, Jiu Jitsu today is almost a lost art, for it is no longer passed from generation to generation, from father to son, as it once was. Whereas Judo is an art having many highly devastating throws applicable for

Fig. 123

Fig. 124

Fig. 127

Fig. 128

Fig. 130

Fig. 131

Fig. 125

Fig. 126

Fig. 129

Fig. 132

self defense, and may be used as both a recreation or a defense, Jiu Jitsu, being an art of self defense designed to punish, damage or kill an attacker, is for keeps. When practicing Jiu Jitsu with a partner, or for that matter any of the self defense arts elaborated in this book, it is wise to perform the movements slowly and to stop at the very first sign of pain. It is not necessary to inflict pain on your partner to prove that your technique is correct. You will know that you are executing the movements correctly when your partner feels a very slight sensation of pain. *That is the time to stop!* Get into the habit of tapping your partner quickly at the very first sign of pain so that he will know immediately to release the hold. The practice of tapping is used universally for this purpose, and should be observed by all.

DEFENSE AGAINST STRANGLING

One of the most important Jiu Jitsu techniques is the defense against a stranglehold coming from the front or rear.

Figures 123 through 126 illustrate a quick method of breaking a stranglehold

Fig. 133

Fig. 134

Fig. 135

Fig. 136

Fig. 137

from the front. With your hands together as shown in figure 124, bring your arms up and between your opponent's arms. Then smash your arms outward against his to break the hold. From this position you are free to use the knife hand striking point, described in the chapter on Karate, as a counter-attack against the face and neck region. Also, do not forget that the ball of the knee can be brought up into the groin of the antagonist as a finish to the counter.

If an attacker tries to strangle you from the rear, move your arm forward. Then quickly swing your body around, and your elbow back, so that you strike your adversary in the solar plexus as shown in figures 127 through 129. If your attacker is so close that you cannot get your elbow around to get a little

(continued on pag· 44)

Fig. 138

Fig. 141

Fig. 142

Fig. 143

Fig. 144

Fig. 145

Fig. 146

Fig. 147

Fig. 148

Fig. 149

Fig. 150

playing room, quickly hit the back of your head against the attacker's nose. Then follow through with your elbow.

Another method of breaking a stranglehold from the rear is to kick back with the heel of the foot, hitting the attacker's kneecap as shown in figures 130 through 132. When practicing this movement do not wear shoes, and touch the knee cap very lightly, as this is a very vulnerable joint and can easily be broken. A variation of this is to stamp down with the heel along the antagonist's shin, contacting his foot with a sharp blow.

DEFENSE AGAINST PUNCHING

Figures 133 through 137 illustrate the Jiu Jitsu defense against a blow to the face. Bring your right forearm up to thwart the blow and at the same time duck your head and move your body away from the direction of the blow. Hook your arm over and around your attacker's arm, as shown in the illustration. Then, stepping in front of your attacker, place your wrist against the back of his upper arm. Press down on his upper arm with your wrist and continue pressing until you can grasp your own forearm for greater pressure. A variation of this may be used in a defense against a low blow, as illustrated in figures 138 through 140. In this defense, if the attacker attempts to strike you with a low blow, block his attack with the forearm on the same side. Then, stepping in as illustrated, hook your arm around your antagonist's arm and lift it until it rests on your shoulder. Finish the defense by pressing down with your wrist, applying pressure as required.

DEFENSE AGAINST KNIFE ATTACK

The Jiu Jitsu defense against a knife attack is shown in figures 141 through 145. If the attack is a low knife attack, block the knife advance using the "X" block described in Karate to stop the advance of your adversary's arm. At the instant of the block, grasp the attacker's wrist quickly with your left hand and bring his wrist up and around as shown in the illustration—forcing his wrist back to disarm him. In defending against a knife attack from the high position, again block the advance with the "X" block and seize the attacker's wrist with your left hand if he attacks with his right. Then, bring your right arm in back of your attacker's elbow, and pushing up with your right arm and down with your left hand, hold him in the lock. He may then be finished-off with a Karate blow using the left hand while the right hand maintains the lock position. This defense is illustrated in figures 146 through 150.

CHAPTER VI

結合

SAVATE

A BRIEF HISTORY AND DESCRIPTION

Although Savate is not an Oriental art, it nevertheless employs such powerful defensive techniques that it is to be considered an essential part of Ketsugo.

Like many of the other arts of unarmed combat, the origin of Savate is lost in past ages.

In the beginning man fought without weapons, using just his hands and feet as means of attacking and defending.,,

Although Savate is primarily the art of foot fighting, the hands do play a part in this technique. The use of the hands to fight as a sport can be traced back over five thousand years. During the Greek era, hand fighting, or as we know it, boxing, flourished through the use of gloves with metal spikes. In the Roman age, metal-spiked gloves were replaced by gloves of hard leather.

The combination of boxing and foot fighting, or Savate, into a systemized art is recent, about 125 years old.

During the late 17th and early 18th centuries, it was a practice of street fighters in Marseille, France, to use their feet instead of their hands in combat. Through many years of experience, they had learned the advantages of using the feet in defense of their lives. Finally in the 1820's, the best of the foot fighting techniques used by the street fighters were collected and classified into a formal art called Savate. A school was opened in Paris for teaching Savate, and many people, including noblemen, became experts in this art. Because there was such a need

Fig. 151

Fig. 152

Fig. 153

Fig. 154

Fig. 157

Fig. 158

those who had occasion to venture into a city streets after dark in those days, the art of Savate flourished until there were many schools teaching it.

Although Savate is relatively unknown in North America, with only a handful of teachers in the United States and Canada, it is still in use in France today.

THE SAVATE STRIKING POINTS AND KICKS

In Savate the foot is the major striking point. Since the striking points of the hand are sufficiently covered in the chapter on Karate, we shall deal only with the foot techniques of Savate here.

In considering the foot as the major striking point, we must be more specific

Fig. 155

Fig. 156

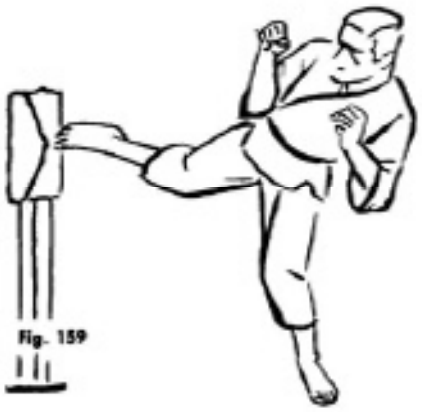


Fig. 159

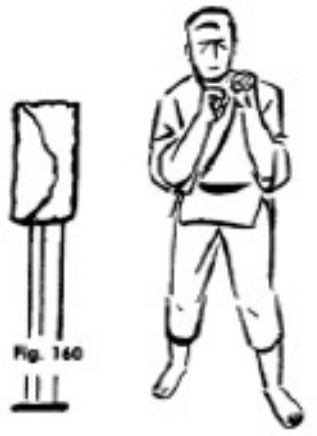


Fig. 160

Fig. 161

Fig. 163

Fig. 165

Fig. 162

by breaking down the striking point into the parts of the foot used at the actual point of contact. The following are the parts of the foot used as striking points:

1. Heel
2. Instep
3. Inside edge of foot
4. Outside edge of foot
5. Bottom of foot
6. Toe

It is wise to know how to use all the foot parts as striking points. Then you can vary your type of defense and confuse the attacker.

There are many different types of kicks in the art of Savate. One of the most important kicks is called the vertical kick, illustrated in figures 151 and 152. For this kick, the leg is drawn back with the knee in a high position and brought forward with tremendous force, hitting the antagonist in any one of the target areas. Figures 153 through 156

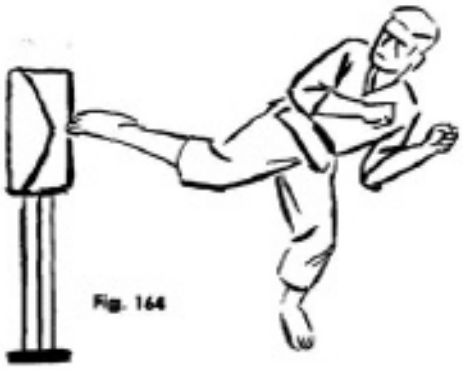


Fig. 164

Fig. 167

Fig. 166

Fig. 168

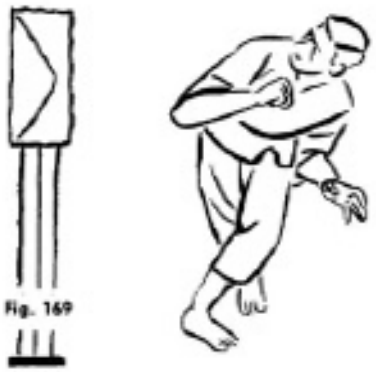


Fig. 169

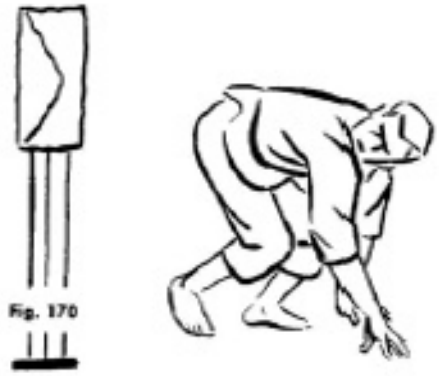


Fig. 170

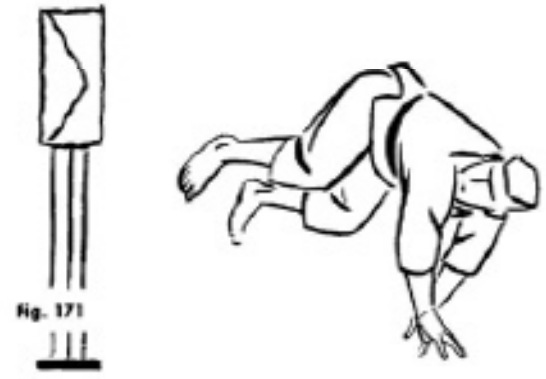


Fig. 171

Fig. 172

Fig. 173

Fig. 174

show how the different parts of the foot may be used as striking points utilizing the forward vertical kick.

The next kick to be studied is the horizontal kick. Figures 157 through 159 illustrate it. Here you pivot on the ball of the left foot and, leaning back and away from the attacker, draw your leg up and point the toe at the attacker's target area. Then you swing the leg around in a horizontal movement, striking the target.

The side kick is illustrated in figures 160 through 162. Figure 161 illustrates

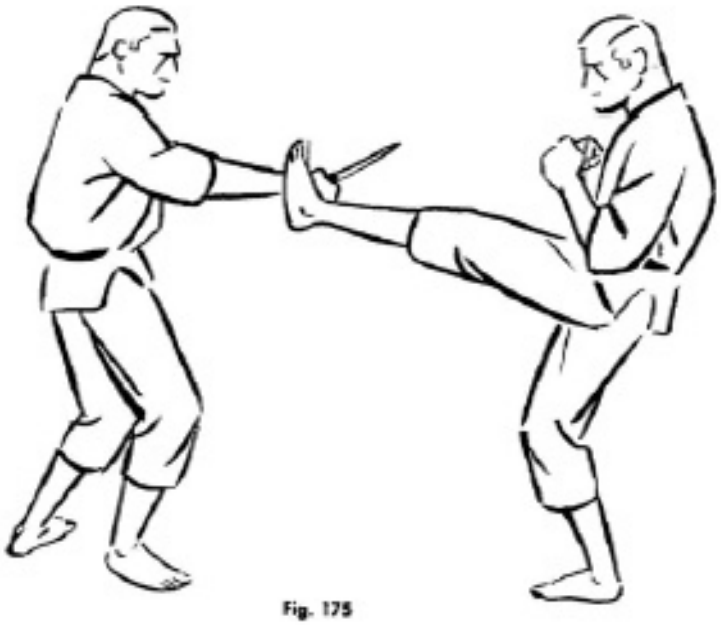


Fig. 175

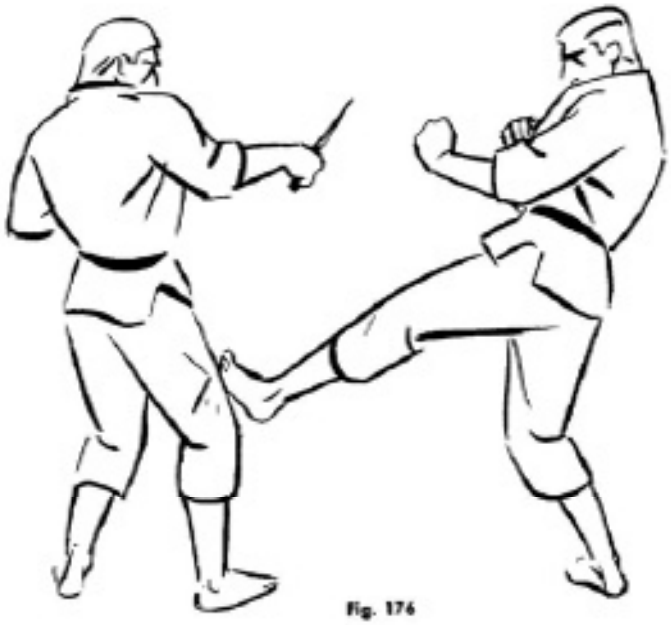


Fig. 176

the side kick, horizontal, and figure 162 illustrates the side kick, vertical. Another important kick is the rear kick shown in figures 163 and 164.

One of the most important types of Savate defense is called the high kick. Much practice is required before a high kick can be mastered. It would be well to do the conditioning exercises described in the beginning of this book while devolping the high kick. Although the effort is great, the high kick becomes a powerful defense once mastered.

Figures 165 through 167 illustrate a high kick. Bending your knees from a crouched position, straighten your legs and lift your body, leaving the ground with your legs drawn under you. At the top of your upward movement, direct both feet toward the target area, striking it and then recovering into a good defensive stance. Remember, do not use this until you can recover properly!

Another high kick is executed with your body in the positions illustrated in figures 168 through 172. When executing this high kick rotate your body, bending slightly forward and pivoting on the balls of both feet. Then, as you complete your turn away from your opponent, place both hands on the ground so that you are in a crouched position. At the moment your hands touch the ground, shift your weight to them, and kick back and upward toward the target area using your feet as a striking points. After contacting your adversary, recover to a defensive position by reversing the procedure.

In defending against weapons attacks, kicks can be used in various ways to either inflict pain upon your attacker so that he no longer thinks of attacking you, as a method of keeping him at a distance while waiting for the proper opening, or finally as a method of disarming him. Figures 173 through 176 illustrate the use of the kick in these manners.

結合

AIKIDO

The origin of Aikido can be traced back to the Jiu Jitsu School of Daito. According to the records concerning the secrets of marshal arts, the Aiki Jiu Jitsu, as it was called during the Kamakura period in about the 12th century, was founded by Yoshimitsu Minamoto. This marshal art was handed down from generation to generation until recently, when it was developed and improved into what we now know as Aikido.

The word aiki actually means "fit in," and the word Aikido is given literally as the making of your own movements fit in and harmonize with those of your opponent so that you are able to move smoothly and effectively at the very first sign of attack.

In Aikido, two techniques are brought into play — atemi-waza (the art of bending and twisting the joints).

The principle of atemi-waza is to break the attacker's balance and, at the moment this is done, direct a vital blow in the direction he is moving off balance, thus forcing him to the ground.

Fig. 177

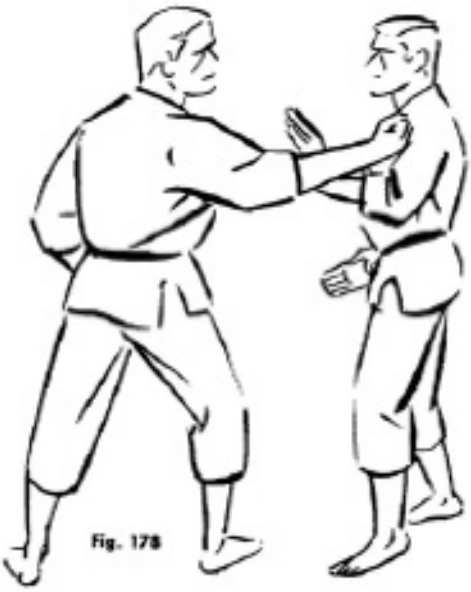


Fig. 178

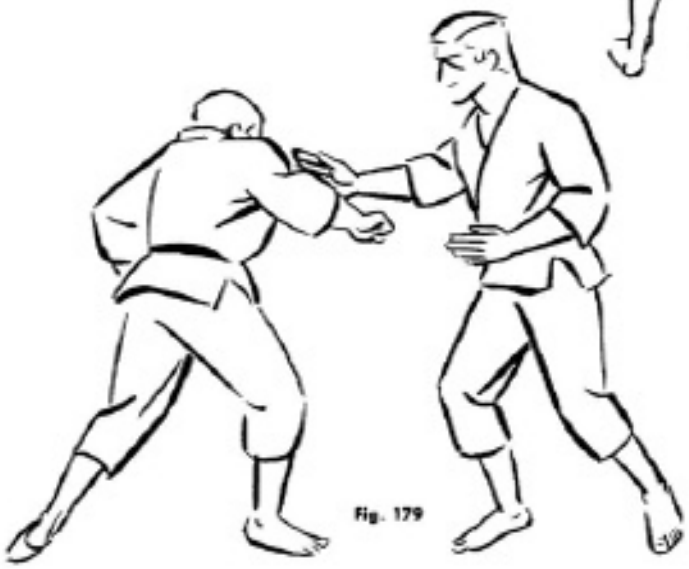


Fig. 179

Fig. 180

Fig. 181

Fig. 182

Fig. 183

Fig. 184

Fig. 185

Fig. 186

Fig. 187

Fig. 188

At the moment an attacker starts his action, his muscles strain and his body becomes somewhat stiff. It is at this point that you can apply atemi-waza. This can be done in many ways, for in some instances only the poking of a finger in the eye or another vulnerable spot will throw the opponent off guard and force him off balance. As a matter of fact, it usually follows that the most effective method of throwing an attacker off balance is to direct a blow toward his face region. Once this is done and the antagonist is off balance, the follow-up vital attack can be made. Figures 177 through 180 illustrate the breaking of balance using the hand striking point.

A second technique employed in Aikido is kansetsu-waza. This involves the throwing, or holding-down, of an attacker using (chiefly) joints in his arm between his shoulder and wrist. The point to remember in kansetsu-waza is that you take advantage of the art of bending and twisting the joints so that an attacker may be held, or thrown down, and rendered harmless. Remember, the attacker's strength can be effectively held to a minimum with a surprisingly small amount of force, provided the proper techniques are used.

Kansetsu-waza can be effectively used after the preparatory action of atemi-waza is put into play. When an attacker makes his move toward you, you can initially block him and counter with the hand to upset his balance. At this moment there is a period of inaction between- the adversary's attack and the counter-attack, when you can grasp his forearm or wrist and apply the kansetsu-waza techniques.

Figures 181 through 183 illustrate an Aikido defense against a frontal choke. If an attacker grasps hold of your right lapel with his right hand and your left lapel with his left hand, and starts strangling you by crossing over the two hands using the collar as a noose, the first thing to do is upset his balance by directing the clenched fist striking point to his jaw. The instant this is done, grasp the attacker's left wrist with your right hand, move your right foot backward, and turning towards the right, turn the attacker's wrist—sweeping his left elbow down with your knife hand as illustrated. With the attacker on his back, continue the pressure, holding him under control.

Figures 184 through 188 show the Aikido method of defense against seizure by an attacker from behind. Relax your arms at the moment you are seized, stretching the fingers of both hands. Move your right foot forward and fling off both the attacker's arms as shown in the illustration. At the instant you have broken the hold, grasp the attacker's right wrist with your left hand and, moving back and to the side of the attacker, pass under his armpit while turning your body to the left. Continue to twist the attacker's wrist with your left hand, applying pressure on his elbow with your right hand, to force him down and hold him under control.

CHAPTER VIII

結合

UNARMED DEFENSES USING COMBINATION TECHNIQUES

In many situations when you are being attacked, the aggressor is contemplating not a serious encounter, but a rather annoying one. When you are faced with this type of aggression, the combination of Aikido and Yawara will enable you to stop the attack and hold your adversary under control without causing him serious injury.

In most instances, when an aggressor is annoying you he will probably reach for you at one time or another to poke, push, pull or grab you on your clothing. Under these circumstances the use of the Aikido and Yawara techniques for the arm, elbow and wrist will be most advantageous. Figures 189 through 191 illustrate the basic wrist hold using Aikido and Yawara. Grasp your attacker's right hand with the fingers of

Fig. 189

Fig. 190

Fig. 192

In most instances, when an aggressor

tacker's right hand with the fingers of

Fig. 191

Fig. 193

Fig. 194

In most instances, when an aggressor

tacker's right hand with the fingers of

Fig. 195

Fig. 196

Fig. 197

Fig. 200

Fig. 201

Fig. 202

Fig. 203

Fig. 204

your left hand as illustrated. At the same time, take a step toward your opponent as shown in figure 190. With your right hand, grasp the attacker's right hand (be sure that both your thumbs are on the back of his hand), holding firm with your left hand and bending his palm toward his arm as shown. Placing your elbow under his chin or on his chest, press by bending forward and down.

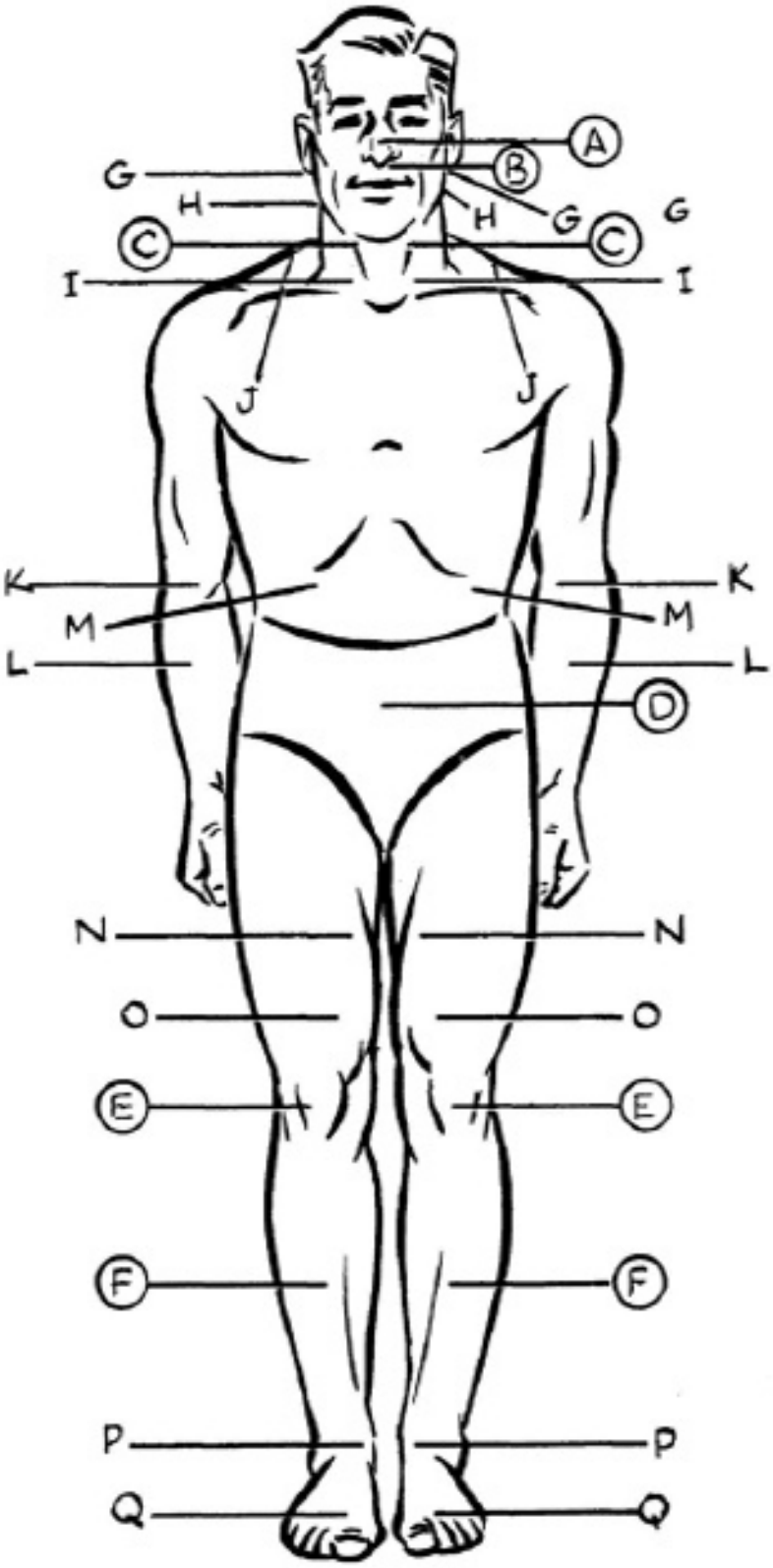
Figures 192 through 194 illustrate an arm lock counter using Aikido and Yaw-ara. Grasping your attacker's right wrist with your right hand, step across and to the side of him. Then bring your right arm over and under his left arm and grasp your own collar or lapel. The bony or hard part of your forearm should be placed against his upper arm. Press by forcing down on his wrist with your right hand and up with your forearm.

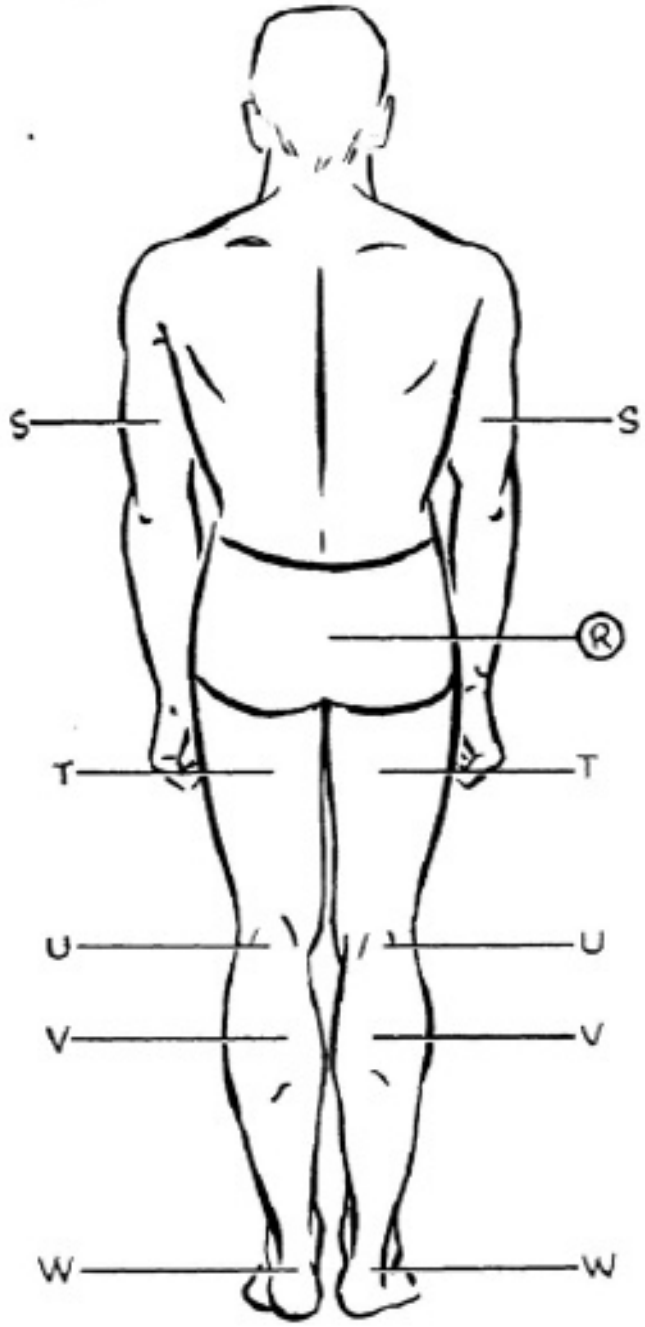
Another arm lock technique utilizing Aikido and Yawara is illustrated in figures 195 through 197. Grasp your opponent's right wrist with your right hand. Force his arm to close by striking the inside part of his elbow joint with your knife hand, using your other hand as the striking point. Then, raise his arm and turn it so that the palm is away from you, and slide your left forearm in between his forearm and upper arm so that you may grasp your own right wrist. Apply pressure by forcing both arms forward and bending slightly. A variation of this is shown in figures 198 through 201. You will notice that in this technique the attacker is facing toward you and his elbow is wedged between your chest and your right forearm.

An effective defense against an attacker's intent to choke, hit or grab is the combination defense of Karate and Ate-Waza. In utilizing these defenses you time a well-placed blow at the beginning of the attacker's move, putting him on the defense immediately and gaining enough time to counter attack. This combination defense of Karate and Ate-Waza should be used at the moment the antagonist shows his intention of contacting you, prior to even slight contact. An example of this is given in figures 202 and 203 where the attacker is grasping from behind. Note the instantaneous use of the knife hand to a target area on his forearm, and the use of the foot striking point to his knee. Another example of this is illustrated in figures 204 and 205, where the attacker is reaching, with one hand, from the front. The knife hand is used to slash at a nerve point in his forearm and keep him away.

Fig. 205

SPECIAL CHART OF PRINCIPAL TARGET AREAS





A. Bridge of nose
B. Below nose on upper lip
C. Both sides of neck
D. Abdomen
E. Knee Cap
F. Shin
G. Behind ear lobe at base of ear
H. Under jaw
I. Neck muscle at side of windpipe
J. Shoulder muscle at base of neck
K. Elbow at inside bend of joint
L. forearm on top of muscle
M. Under bottom rib
N. Inside part of upper thigh above center of upper leg
O. Lower thigh
P. Knob of ankle bone
Q. Instep
R. Tailbone
S. Back of upper arm
T. Upper leg
U. Behind knee
V. Calf of lower leg
W. Achilles heel